



The
UNIVERSITY OF TORONTO CONCERT BAND

STEPHEN CHENETTE, Conductor
CAMERON WALTER, Assistant Conductor
JEAN MACPHAIL, Mezzo Soprano

THE MACMILLAN THEATRE

Edward Johnson Building

Sunday, February 15th, 1976

3:00 p.m.

Next Event: Thursday, February 19, 1976 at 8:30 p.m.
ANTON KUERTI, Piano

Next BAND CONCERT: Sunday, March 21, 1976 at 3 p.m.

PROGRAM

Music for Prague 1968

Karel Husa

1. Introduction and Fanfare
2. Aria
3. Interlude
4. Toccata and Chorale

Um Mitternacht

Gustav Mahler
(1860-1911)

from Lieder von Rückert

Jean MacPhail, mezzo soprano

Pentatonia (1975)

Tibor Polgar

(Theme and Variations for Concert Band,
in the Form of a Concerto)

First Performance

This work was commissioned by the
University of Toronto Concert Band
with the help of a generous grant from
the Ontario Arts Council.

INTERMISSION

Elastic Band Studies (1969 — revised 1975)

John Beckwith

First Performance

Variations for Concert Band (1975)

Gary Kulesha

Little March for Small Band (1962)

Christopher Weait

conducted by Cameron Walter

Scherzo Alla Marcia for wind instruments (1956)

Ralph Vaughan Williams
(1872-1958)

Second Movement from Symphony No. 8 in D Minor

Conducted by Cameron Walter

Solemn Overture, Opus 72

Reinhold Gliere (1875-1956)

PERSONNEL

FLUTES

Lisa Siimes (princ.)
Joe Farkas
Alison Melville (piccolo)
Pandora Bryce
Valerie Raeburn (piccolo)
Deborah Danbrook
Nancy Pilsworth
Robert Galbraith
Elizabeth Kolodinsky
Lauren McCabe
Roy Madalvee

OBOES

David Sussman (princ.)
Christene Fines
Paul Timmins

CLARINETS

Brad Bowes (princ.)
Dan Sutherland
Jo Ann Crook
Janine Oye
Richard Sherwood
Ernest Mee
Don Hutton
Anne Philip
Rosemary Murdoch
Judy Brock
Beverley Parkes
Fran Chilton
Susan Morris
Judy Ann Stone
Richard Hornsby
Laurie Rotman
Barry Thomson (*E♭* clarinet)
Jody Lieberman (alto clarinet)
Dave Bourque (bass clarinet)
Walter Jedrzejek (contra-bass clarinet)

BASSOONS

Kevin Bailey (princ.)
Sandi Shone
Elizabeth Brickenden (contra-bassoon)

SAXOPHONES

Richard Lamoreux (alto)
Doug Robertson (alto)
Gordon Hembruff (alto)
Margo Davidson (tenor)
Len McCarthy (baritone)

TRUMPETS

Don Lowrie (co-princ.)
Paul Woodford (co-princ.)
Howard Baer
Kevin Gamble
Mary Ann Lucas
Robert Onyschuk
Bryce Walker
Derick Milton
Vittorio Di Sanchis
Gisèle Lalonde

HORNS

Patricia Russell (princ.)
Elizabeth Bowes
Anne Walter
Kathern Mitchell
Colleen Young
Christine Boggs
Barbara Gazen
Louise MacLean

ALTO HORNS

Miles Hearn
Gary Pattison
John Lowrie
Wayne Jeffrey

TROMBONES

Colleen Darraugh (co-princ.)
Howard Lee (co-princ.)
Cameron Walter
Stan Van Zuylen
Bill Mightor
Phil Trow
Jayne Powell
John Lowrie
David Boyd

EUPHONIUMS

Susan Reitman (princ.)
Tim Cummings
Helen Hudson
Glen Weger
Frank Harmantas

TUBAS

Scott Irvine (co-princ.)
Doug Manning (co-princ.)
Jane Noyes
Don Ratcliff
Ken Hazlett
Stephen Hayward
Laurie Anderson

STRING BASS

John Kieser
Claudia Barritt

PERCUSSION

Ron Hesketh
Kevin Little
John Creasy
William McCant
William Winant

PIANO

Wendy Lang

HARP

Nora Bumanis

LIBRARIAN

Abigail Evans

BAND MANAGER

Cameron Walter

Program notes for band concert, February 15th, 1976

Today's concert features music originally composed for wind instruments by composers from several different countries.

Czechoslovakian born Karel Husa is now a faculty member at Ithaca College in New York. His "Music for Prague 1968" has received over three thousand performances since it was commissioned and premiered by the Ithaca College Concert Band. The composer has supplied the following foreword: "Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, 'Ye Warriors of God and His Law,' a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in My Country. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety.

"The second idea is the sound of bells throughout; Prague, named also the City of 'Hundreds of Towers,' has used its magnificently sounding church bells as calls of distress as well as of victory.

"The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria.

"Different techniques of composing as well as orchestrating have been used in Music for Prague 1968 and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence."

Gustav Mahler's "Um Mitternacht" (At Midnight), based on a poem by Friedrich Rückert, is scored for winds, harp, and piano. It contrasts the emptiness and despair of man's unaided efforts to understand and master his destiny with the warm note of hope and the affirmation of dependence on God.

AT MIDNIGHT

At midnight I awoke and gazed up to
Heaven.
No star of all the starry host
Smiled down upon me at midnight.

At midnight my thoughts went out into
the bounds of darkness.
No light brought me thoughts of comfort
At midnight.

continued, p. 2...

At midnight I noted the beating of my
heart;
I felt a single pang of pain
At midnight.

At midnight I fought the battle of
human woe;
But with all my power I could not decide it
At midnight.

At midnight I gave the power into Thy
hand.
Lord, Thou keepest watch over life and
death,
At midnight.

Jean MacPhail is a master's degree student in the Graduate Department program in Performance and Literature. She was Elizabeth Proctor in the Opera Department's production of "The Crucible" this winter, and will sing Leda in "The Mines of Sulphur" in April. She is a pupil of Irene Jessner.

Tibor Polgar was born in Budapest and graduated from the Ferenc Lizst Academy of Music, where he studied with Zoltán Kodály. For twenty-five years he was head of music with the Hungarian Radio and conductor of its symphony orchestra. Mr. Polgar is a prolific composer whose works include operas, film and radio scores, chamber music, and vocal, orchestral, and solo compositions. He was a member of the Opera Department and Canadian Opera Company music staff for a number of years. In 1966 he was awarded a Senior Arts Fellowship by the Canada Council. His one-act comic opera, "The Glove", recently had its ninety-sixth performance in schools across Ontario.

"Pentatonia" was commissioned by the University of Toronto Concert Band with the assistance of a grant from the Ontario Arts Council, and is dedicated to the Band and Professor Ezra Schabas.

The work is based on an original theme consisting of five notes, characteristic of Hungarian and other Eastern European songs. After a free, cadenza-like introduction using different solo instruments, the theme appears in the horns, and is repeated in the woodwinds. The variations differ in mood and tempo, while the theme stubbornly persists throughout the whole range of the band, from piccolo to percussion, sometimes with an Oriental color associated with the Far East from 2000 B.C., where the pentatonic scale originated. One of the variations reminds one of the Gamelan music of Java.

Two short interludes interrupt the variations. One of them, between variations five and six, is played by percussion, and the other, between variations seven and eight, starts with brass alone and is continued by the whole ensemble. In the last variation, the theme sounds in the low instruments; while above them we hear a dialogue between the brass and woodwinds, employing a new theme. "In the Form of a Concerto" means that all of the instruments, soloists and groups as well, have the opportunity to display their artistry.

continued, p. 3...

John Beckwith is Dean of the Faculty of Music at the University of Toronto. He has written of the "Elastic Band Studies": "The title derives from one of many anecdotes--most of them surely spurious--about the late English conductor Sir Thomas Beecham. He is supposed to have remarked exasperatedly during rehearsal to a noted soloist, a soprano, whose wayward rhythmic sense made her difficult to follow: 'Madam, this is a symphonic orchestra--not an elastic band!'

"Humor often depends on the viewpoint. Maybe the lady's genius merely needed the right musical context. In these pieces, time and coordination are treated more 'elastically' than in your average aria by Mozart or Verdi.

"The first Study is spatial, with several different musical activities set in motion simultaneously--including different entrance-processions for two instrumental groups. In the second Study the clarinets are silent, while the rest of the band engage in dialogue or 'discussion' and (at two points) are asked to improvise briefly on given pitches. In the third Study, each clarinet plays the same tune in his/her own fashion and speed, making an informal multivoiced 'round' against which other groups interject more structured ideas. The fourth and final Study is precisely notated; it finds its 'elastic' aspect in the always-variable quantities of quick repeated notes which make up its jagged phrases."

Gary Kulesha is a native of Toronto. He has studied composition with Dr. Samuel Dolan and piano with William Andrews, and is an Associate in theory and composition of Trinity College in London, England. "Variations for Concert Band" was commissioned by the Scarborough Concert Band, with the assistance of the Ontario Arts Council, and was first performed on January 25, 1976, with the composer conducting.

Christopher Weait is the co-principal bassoonist of the Toronto Symphony, and is an instructor of bassoon at the Faculty of Music. "Little March for Small Band" was written while he was a student at Yale University for an outdoor concert of wind music at a special July Fourth celebration.

English composer Ralph Vaughan Williams' "Toccata Marziale" and "Folk Song Suite", composed in 1924, were substantial additions to the serious literature for concert band, and served to inspire other composers to write music for this medium. The "Scherzo" from his Symphony No. 8 is scored for an orchestral wind section.

The "Solemn Overture" by Russian composer Reinhold Gliere is scored for two bands. One has a conventional instrumentation of woodwinds, percussion, and trumpets, French horns, and trombones; brass instruments whose cylindrical tubing gives them a brilliant tone quality. The second band is composed of brass instruments with conical tubing, and consequently more mellow tones: cornets, alto horns, baritones, euphoniums, and tubas. Gliere contrasts these differing tone colors most effectively.